The University of Alberta Department of Music
presents
the inaugural recital of the new

COLLEGIUM MUSICUM

Coordinator: Robert Klakowich
Coaches: Robert Klakowich
Mitchell Brauner
Paul Dorsey

Friday, March 6, 1987 at 8:00 p.m.
Convocation Hall, Old Arts Building

PROGRAMME

MUSICK'S DELIGHT:
English music for voices and instruments from Elizabethan and Jacobean times

I

THOUGH AMARYLLIS DANCE IN GREEN — WILLIAM BYRD (1543-1623)
(*Psalms, Sonets and Songs*, 1588)

FOWRE ARMES TWO NECKES — THOMAS WEELKES (1576-1623)
(*Ayres on Phantasticke Spirites*, 1608)

NOW IS THE MONTH OF MAYING — THOMAS MORLEY (1557 or 8-1602)
(*First Booke of Ballets*, 1595)

II

INSTRUMENTAL DIVISIONS ON "THE LEAVES BE-GREEN" ("BROWNING")

Lute duet: [untitled] — ANONYMOUS
(Jane Pickering's Lute Book, ca. 1616)

Keyboard: THE LEAVES BEE GREENE — WILLIAM INGLOTT (1554-1621)
(Fitzwilliam Virginal Book, 1609-19)

Improvised descant recorder divisions

Consort a 3: BROWNING — ELWAY BEVIN (ca. 1554-1638)
(John Balwin's Commonplace Book, 1588-1606)

III

NOW HATH FLORA ROB'D HER BOWERS — THOMAS CAMPION (1567-1620)
(*Discription of a Maske*, 1607)

COME AGAINE SWEET LOVE DOTH NOW INVITE — JOHN DOWLAND (1563-1626)
(*First Booke of Songs or Ayres*, 1597)

COME AWAY [Come againe sweet love doth now invite] — ANONYMOUS
(Lute manuscript, Cambridge University, ca. 1615)

GOE, NIGHTLY CARES

CEASE THESE FALSE SPORTS — JOHN DOWLAND
(*A Pilgrimes Solace*, 1612)

IV

FANTASIA-SUITE — JOHN COPRARIO (ca. 1570-1626)
(Instrumental manuscript, King's College, Cambridge; autograph keyboard manuscript, British Library)

Fantasia
Alman
Ayre

IN NOMINE — ORLANDO GIBBONS (1583-1625)
(Instrumental manuscript, Bodleian Library Oxford, ca. 1610)

THE TEMPORISER — ROBERT JOHNSON (ca. 1583-1633)
(Instrumental manuscript, Christ Church, Oxford)

ALMAN — THOMAS SIMPSON (1582-after 1630)
(*Taffelconsort*, 1621)

INTERMISSION

DELIZIA DELLA MUSICA:
The Italian "nuove musiche" near the turn of the seventeenth century

V

TORNA DOLCE IL MIO AMORE
(*Canzonette a 3*, 1589)

SONATA DETTA LA MODERNA (1613)

RIEDE LA PRIMAVERA — SALOMONE ROSSI (1570-ca. 1630)
(*Madrigaletti per cantar*, 1628)

VI

TOCCATA PER SPINETTINA E VIOLINO

CANZONA PRIMA DETTA LA BONUISIA — GIROLAMO FRESCOBALDI (1583-1643)
(*Il Primo Libro delle Canzoni*, 1628)

VII

VERGINE BELLA: per la Beatissima Vergine

VERGINE CHIARA: per la Gloriosissima Vergine — MARCO DA GAGLIANO (1582-1643)
(*Musiche a Una, Due e Tre Voci*, 1615)

VIII

NON HAVEA FEBO ANCORA
AMOR: LAMENTO DELLA NINFA
SI TRA SDEGNOSI
(*Madrigali Guerrieri ed Amorosi*, 1638)

AMOR CHE DEGGIO FAR: Canzonetta a 4 concertata — CLAUDIO MONTEVERDI (1567-1643)
(*Settimo Libro de Madrigali*, 1619)

PERFORMING MEMBERS OF THE COLLEGIUM MUSICUM:

Sally McIntosh, soprano
Joy-Anne Murphy, soprano
Edette Gagné, alto
Wayne Lemire, tenor
Sean Ferguson, tenor
Sean Bodie, bass
Paul Dorsey, recorders
Sabeth Verpoorte, recorders
Tom Jamieson, recorders, bass viol, lute
Jamie Philp, recorders, lute
Carl Lotsberg, lute
Robert Klakowich, harpsichord, organ

Special thanks to Antonella Ciancibello and Silvano Zamaro, Department of Romance Languages, for their assistance in text pronunciation and translations.

COLLEGIUM MUSICUM

Latin for "musical guild," the term *collegium musicum* referred originally to one of various types of musical societies in German and German-Swiss cities during the Reformation which performed vocal and instrumental music purely for pleasure, and was thereby designed to promote good fellowship and *esprit de corps* among its members. Thus, it was a counterpart of such societies as the *Kantorei*, which cultivated church music, and the *convivium musicum*, which met to discuss musical philosophy over a banquet. During the Baroque era, *collegia* rose in stature, gained the patronage of leading citizens, and constituted the beginnings of public concert life in central Europe. The Leipzig *collegia*, in particular, enjoyed a considerable following during the early eighteenth century under such illustrious directors as Telemann and J. S. Bach. In 1909, Hugo Riemann formed a *collegium musicum* at Leipzig University, initiating a widespread modern trend in music schools to foster the performance of early music.

The University of Alberta *Collegium Musicum*, in the tradition of its forebears, is dedicated to the promotion of early music through research into original performance practices, transcribing and editing, and above all, recitals of early music incorporating idiomatic and stylistic concepts of a particular period and ethos, using performance techniques and instruments appropriate to that period. The ensemble was formed early in 1987 on a purely voluntary basis, its members consisting of a mixture of University of Alberta students and musicians in the Edmonton community. In the fall of 1987, the *Collegium Musicum* will become an official department ensemble, and will be available by audition to all interested individuals for course credit.

NOTES

During the decades near the turn of the century, England and Italy had in common a rich tradition of secular music making. Indeed, one of the factors which contributed to the rise in social importance and artistic excellence of the arts in England towards the end of Elizabeth's reign was the increasing cultural intercourse with Italy. The madrigal, which arose and flourished in Italy, reached an equally full development in England (Group I) following the publication of the first volume of *Musica Transalpina* in 1588, a collection of Italian madrigals translated into English. Byrd's *Psalms, Sonets and Songs* from the same year enjoyed considerable success, inspiring further publications by native Englishmen such as Thomas Morley, Thomas Weelkes, John Bennet, John Wilbye and Orlando Gibbons.

If the English madrigal is to be considered a transplanted Italian genre, the lute "ayre" (Group III) was an artistic creation which is characteristically English. Interestingly, many collections of these were published with alternative accompaniments to a single voice, one with lute and optional bass viol, and the other with three additional vocal parts printed in such a way that they could be read from a single copy by singers seated around a table. A number of others call specifically for more than one voice accompanied by lute, such as Campion's duet **Now hath flora rob'd her bowers**, and **Cease these false sports**, composed by Dowland to celebrate the marriage of his last patron's son, Lord Walden of Suffolk. The latter features a five-part chorus playing homage to Hymen, the God of Marriage, who is summoned forth to bless the couple on their wedding night. A unique instrumentation is provided for Dowland's exquisite **Goe nightly cares**, with mandatory parts for a treble instrument and bass viol.

English instrumental music (Groups II and IV), that is, music written specifically for instruments independent of vocal parts, rose to prominence during the sixteenth century in two parallel streams--music for solo instruments and music for consorts of varying size. The lute and "virginals," the principal disseminators of music in the solo category, had a vast repertory of pieces based on pre-existing material, most notably "divisions." The technique of division (i.e. making small notes out of big ones) was cultivated as improvisation, and as a means of providing variations on the harmonic pattern of a particular well-known composition, usually some popular song or other which enjoyed considerable notoriety. Although no vocal version of **The Leaves be green** has survived, words lasting a single strain were added to one set of instrumental divisions, and to judge from the large number of such divisions extant, this short but engaging ground bass was obviously a favorite of division practitioners and inspired them to instrumental pieces of tremendous vitality. Jacobean consort music for from two to six instruments drew on "learned" genres such as the fantasia and cantus firmus pieces, and on dance types. Some of the latter, such as Robert Johnson's **the Temporiser** and Thomas Simpson's **Alman** were apparently intended for inclusion in dramatic entertainments. John Coprario (whose name, until a visit to Italy changed it, was just plain "John Cooper") wrote sets of **Fantasia-suites** for one, two and three instruments with a fully realized organ part. These are historically important, for they are among the earliest "suites"--in any country--to be so designated, and the grouping of the three movements as a unit is made unmistakable by the brief return of the fantasia tempo and texture following the third movement.

By the conclusion of the reign of James I, taste in England was changing, and with the death of the noble madrigal, it might be said that artistic impetus, musically at least, went into decline. A far different situation obtained at the same time in Italy, where new musical ideas were being formulated which gave powerful impetus to a wider range and greater intensity of emotional content in music. The *seconda prattica*, which in vocal music advocated the domination of text over music, resulted in the reduction of of the number of voices and the- addition of *basso continuo* to nourish both a reflowering of the madrigal and the beginnings of opera. The career of Salomone Rossi spanned some four decades on both sides of the year 1600, and is represented here (Group V) by a sixteenth-century canzonet in which instruments can double voices (**Torna dolce il mio amore**), as well as a fully modernized two-voiced madrigal with *basso continuo* (**Riede la primavera**). Devotional texts were similarly updated, as in the superbly lyrical two- and three-voiced settings by Marco da Gagliano of poems by Petrarch (Group VII). The emotional intensity of Italian vocal music began to carry over to idiomatic writing for instruments, and the combination produced a form which became extraordinarily wide spread, the trio sonata. Meanwhile, among the music for solo keyboard, improvisatory types such as the toccata reached a peak with Girolamo Frescobaldi (Group VI). Innovative, and with a penchant for experimentation, Frescobaldi included a toccata in his 1628 collection of canzonas for one treble instrument and continuo, a composition in *stile fantastico* which is unique in employing an obligato instrument with the keyboard part. Finally, the late madrigal is, without question, best exemplified here by Claudio Monteverdi (Group VIII). These two works, one a mini *rappresentazione* about a nymph lamenting her lost love, and the other a spirited four-voiced *canzonetta* with independent instrumental parts, are together a fitting tribute to a country during one of its most outstanding musical eras.

Robert Klakowich

Italian Text Translations

TORNA DOLCE IL MIO AMORE

Torna dolce il mio amore
Deh torna pur e rendi
l'alm'e'l core
E non mi dar dolore
Che se quest'alm'al fin
non trova loco
Consumar la vedrete a poco.

Sweet my love returns
Ah, return please, and give me back
my soul and heart
And do not bring me sorrow
For, if this soul
does not find a place,
You will see it slowly pine away.

La subita partita
M'ha tolto, ahi lasso, lo mio spirto
e vita
Hora ti chieggio aita;
Viva luce del Sol, chiaro splendore,
Torna, ti priego, à consolarmi
il core.

The sudden departure
Has taken, alas, my spirit
and life away
Now I ask for your help;
Bright sunlight, clear splendour,
Return, I beg you, to console
my heart.

Gli amorosetti sguardi,
Che furo al miser cor
pungenti dardi,
Fan, ch'io sospiri, et ardi
De l'amor tuo, ò mia lucente Stella,
Che troppo al ritornarmi sei ribella.

The loving glances,
That were sharp arrows
for the poor heart,
They make me sigh, and consume
With love for you, oh my bright Star,
You who are too reluctant to return.

Deh torna o mio bel Sole,
E non esser piu sorda à mie parole
Se vuoi ch'io mi consoli,
Che come ad altri
non hò dato il core,
Così non vivo se non del tuo Amore.

Please return, my beautiful Sun,
Do not be deaf to my words anymore
If you want me to find you comfort,
For, since I did not give my heart
to anyone else,
I cannot live but of your love.

RIEDE LA PRIMAVERA

Riede la primavera,
Torna la bella Clori;
Odi la rondinella,
Mira l'erbette e i fiori!

Spring is here again,
Beautiful Clori returns;
Hear the little swallow,
Look at the new grass and flowers!

Ma tu, Clori, più bella
Nella stagion novella,
Serbi l'antico verno.
Deh, s'hai pur cinto il cor
di ghiaccio eterno,
Perchè, ninfa crudel, quanto gentile
Porti negli occhi il sol,
nel volto aprile?

But you, Clori, though more beautiful
In the new season,
Still keep the old winter.
Ah, if you have your heart encircled
by eternal ice,
Why, nymph so cruel yet gentle,
Do you carry in your eyes the sun,
and April in your face?

-Giambattista Marino

VERGINE BELLA

Vergine Bella che di sol vestita
Coronata di Stelle al sommo Sole
Piacesti si ch'in te sua luce ascose
Amor mi spinge a dir di te parole
Ma non so incomminciar senza tua aita
E di colui ch'amando in te si pose
Invoco lei che ben sempre rispose
Chi la chiamò con fede
Vergine s'amercede
Miseria estrema dell' humane cose
Giami ti volse al mio prego t'inchina
Soccorri alla mia guerra
Ben ch' io sia terra e tu del Ciel Regina.

-Petrarch

Beautiful Virgin, clothed in sunlight,
Crowned with stars, the highest Sun
Thou pleased so much he masked thee in his light.
Love compels me to speak words of thee
But I do not know how to begin without thine aid
And that of him who, loving, placed himself in thee.
I invoke her who has always answered
Whomever called her in good faith:
Virgin have mercy
On the extreme misery of human affairs:
Never didst thou turn away; concede my prayer,
Lend aid to my struggle
Though I be earth and thou the Queen of Heaven.

VERGINE CHIARA

Vergine chiara e stabile in eterno
Di questo tempestoso mare stella
D'ogni fedel nocchier fidata guida
Pon mente in che terribile procella
Io mi ritrovo sol senza governo
Et hò già da vicin l'ultime strida
Ma pur in te l'anima mia si fida peccatrice
Io no'l niego Vergine
Ma ti prego
Che'l tuo nemico del mio mal non rida.

-Petrarch

Virgin bright and true, biding forever
The brightest star of this tempestuous sea
And faithful guide of every faithful helmsman,
Take heed of this most frightful hurricane
In which I find myself alone, without a rudder,
And I am already close to the last gasp
But still in thee my soul places its faith.
My sins, O Virgin, I do not deny
And yet I pray thee
Do not let thy foe laugh at my pain.

NON HAVEA FEBO ANCORA

Non havea febo ancora
Recato al mondo il dì,
Ch'una donzella fuora
Del proprio albergo uscì.
Sul pallidetto volto
Scorgeasi il suo dolor;
Spesso gli venia sciolto
Un gran sospir del cor.
Si capestando fiori
Errava hor qua, hor là,
I suoi perduti amori
Così piangendo va:

The sun had not yet
Brought day to the world
When a maiden
Stepped forth from her lodging.
On her pale face
Was inscribed her sorrow,
And often from her grief
Issued a great sigh.
Aimlessly over the flowers
She wandered here and there,
Her lost love
Lamenting, in these words:

AMOR: LAMENTO DELLA NINFA

"Amor," dicea, il ciel
Mirando, il piè fermò,
"Amor, dov'è la fè,
Che'l traditor giurò?

Fa che ritorni il mio amor
Com'ei pur fu,
O tu m'ancidi ch'io
Non mi tormenti più."
Miserella, ah, più, no, no--
Tanto gel soffrir non può.

"Non vo' più ch'ei sospiri
Se non lontan da me,
No, no che i mantiri
Più nin dirammi, affè."
Miserella, (etc.)

"Perchè di lui mi struggo,
Tutt'orgoglioso sta,
Che si, che si se'l fuggo
Ancor mi pregherà?"
Miserella, (etc.)

"Se ciglio ha più sereno
Colei che'l mio non è,
Già non rinchiude in seno
Amor si bella fè."
Miserella, (etc.)

"Nè mai si dolce baci
Da quella bocca havrà,
Nè più soave--ah taci,
Taci che troppo il sa."
Miserella, (etc.)

"God of Love," she said,
Stopping and gazing up at the sky,
"Love, where is that faith
That the traitor swore to me?

Make my love return
To me as he was,
Or else kill me, so that I
No longer torment myself."
Unhappy girl, no more--
She cannot suffer such scorn.

"I do not want him to sigh,
Unless he is far from me,
No, not to tell me
Of his sorrows, no indeed!"
Unhappy girl, (etc.)

"Since I long for him,
He haughtily ignores me;
But if I were to leave him,
Would he beg me to stay?"
Unhappy girl, (etc.)

"If my rival has
A fairer face than mine,
She does not have in her heart
So true a devotion."
Unhappy girl, (etc.)

"Nor shall he ever from her lips
Taste such sweet kisses,
Nor such exquisite--but enough:
He knows this only too well."
Unhappy girl, (etc.)

SI TRA SDEGNOSI

Si tra sdegnosi pianti
Spargea le voci al ciel,
Così ne' cori amanti
Mesce Amor fiamme e giel.

-Ottavio Rinuccini

Thus with indignant complaints
Her voice rose to the heavens;
Thus in the hearts of lovers
The God of Love mixes fire and ice.

AMOR CHE DEGGIO FAR

Amor che deggio far
Se non mi giova amar
Con pura fede?
Servir no vo' così
Piangendo notte e di
Perchi nol crede.
E. non si può verder
L'amoroso pensier
Da l'occhio humano.
Dunque un fido amator
Dovrà nel suo dolor
Languir invano.

O Love what shall I do
If to love with sincere faith
Is of no use to me?
I will not go on like this,
Crying night and day
For someone who does not believe me.
And you cannot see
The loving thought
In the human eye.
Therefore a faithful lover
Will have to languish in vain
In his sorrows.

Intesi pur tal hor
Che nella fronte il corsi
Porta scrito,
Hor come a me non val
Scoprir l'interno mal
Nè volto afflitto.
Ingiustissimo Re,
Perchè la vera fè
Nota non fai
Perchè lasci perir,
Voci sguardi e sospir
Se'l vedi e'l sai?

I also heard at times
What fate
Has inscribed on itself,
That is of no use to me now
To display inner grief
And a sad face.
Too unjust a King,
Why don't you reveal
The true faith?
Why do you allow voices,
Glances and sighs to die
If you see it and know it?

O come saria pur
Amor dolce e sicur
Se'l cor s'a prise;
Non soffrirebbe gia,
Donna senza pieta
Ch'altrui morisse.

O how sweet and confident
Love would be
If the heart would relent;
It could not stand,
Merciless woman,
That somebody would die.

E dunque sotto il Ciel
Non v'è d'alma fedel
Segno verace?
Ahi fato ahi pena ahi duol,
Hor creda mi chi vol
Ch'io mi do pace.

And so under the sky
Is there no true sign
Of a faithful soul?
Ah fate, ah grief, ah sorrow,
Now believe me if you want
That I set my mind at rest.